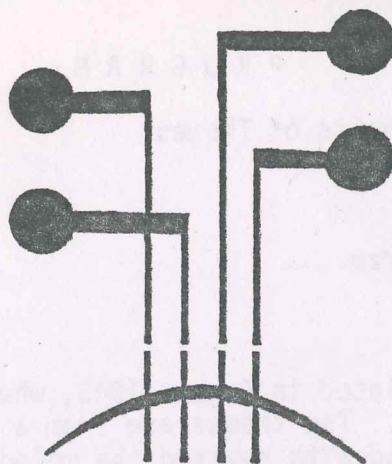




THE FACULTY OF MUSIC

PRESENTS

**THE UNIVERSITY OF TORONTO
SYMPHONY ORCHESTRA**

Victor Feldbrill, *Conductor*

FRIDAY, JANUARY 20, 1978

8:30 p.m.

MACMILLAN THEATRE, EDWARD JOHNSON BUILDING

P R O G R A M

Symphonic Metamorphosis of Themes
by C.M. von Weber

Hindemith
(1895-1963)

Allegro
Turandot Scherzo
Andantino
Marsch

This work was completed in August 1943, when Hindemith was teaching at Yale University. The themes are from a volume of four-hand music by Weber; Hindemith revised the melodies according to his own taste. The opening Allegro is from the fourth of Weber's Huit Pièces, Op. 60. The Turandot Scherzo is taken from Weber's overture of Schiller's adaptation of Gozzi's play. The Andantino is based upon the second piece in Weber's Six Pièces faciles, Op. 3, Book 2, while the closing march borrows again from the Huit Pièces, this time the seventh one of the set.

Concerto No. 2 in E^b Major K- 417

Mozart
(1756-1791)

Allegro Maestoso
Andante
Rondo

Mozart wrote four horn concerti, (there is a rondo of a possible fifth concerto which is played today) all now important works in the instrument's repertoire. The second was written in Vienna in 1783, as was the even more popular third concerto, also in E^b. The technical demands of the concerti are considerable, especially when one bears in mind that they were intended for performance on natural scale i.e. valveless horns.

Ronald George - French horn

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin

Maureen Adams, North Delta, B.C.
Janice Bin Wo, Toronto
Angelo Calcafuoco, Sault Ste. Marie
Gisèle Dalbec, Cornwall
Monica Duschênes, Montreal, P.Q.
Abigail Evans, West Hill
Mark Friedman, Montreal, P.Q.
Cathie Goldberg, Toronto
Julianne Goldberg, Toronto
Wesley Harris, Erin
Norman Hathaway, Toronto
Hlif Signrdjónsdóttir, Reykjavík,
Iceland

Yoko Kagawa, Toronto
Patricia Kuschak, Toronto
Valerie Legge, Toronto
John Lowry, Edmonton, Alta.
Mara Milkis, Toronto
Greg Olson, Edmonton, Alta.
Julie Parcells, Decatur, Ga.
Wendy Rose, Montreal, P.Q.
Paul Thompson, Victoria, B.C.
Marianne Urke, Toronto
David Wadley, Hamilton
Grace Whang, Sault Ste. Marie
George Wilms, Windsor
Alan Woo, Toronto

Viola

Annemarie Hamburger, Toronto
Pamela Inkman, Agassiz, B.C.
Valerie Kuinka, Toronto
Arnold MacPherson, Toronto
Douglas McNabney, Toronto
Anne McRuer, Ottawa
Clare Pengelly, Toronto
Christopher Redsell, Sudbury
Anne Reisor, Toronto
Burt Wathen, St. John, N.B.

Cello

Sally Bick, Toronto
Lindsay Burrell, Vancouver, B.C.
Elizabeth Dolin, Toronto
Perry Foster, Lethbridge, Alta.
Karen Henderson, Toronto
Jonathan Ingham, Ancaster
Michael Jozefacki, Toronto
Helen Kopec, Vancouver, B.C.
Dorothy Lawson, Toronto
Peter Rapson, Toronto
Lala Stapells, Toronto
Kathleen Ure, Toronto

Double Bass

Tim Dawson, Sherwood Pk., Alta.
John Kieser, Toronto
Catherine Loftin, Toronto
Stephen McLellan, Toronto
Luc Michaud, Quebec, P.Q.
Graeme Mudd, Oshawa
Brian Quebec, Sudbury
John Taylor, Edmonton, Alta.
Lena Turofsky, Toronto
Viiu Varik, Toronto

Flute

Claude Cobert, New Bedford, Mass.
Eileen Fawcett, Burlington
(piccolo)
Jana Nelson, Athens, Ga.
(piccolo)
Robin Russell, Yorkton, Sask.

Oboe

Shelley Heron, Huntsville
Karen Rotenberg, Toronto
Jennifer Short, Toronto
(Cor Anglais)

Lesley Young, Edmonton, Alta.

Clarinet

Jo-Ann Crook, Ft. Saskatchewan,
Alta.

Richard Hornsby, Ottawa
(bass clarinet)

Don Stout, Vancouver, B.C.

Bassoon

Kevin Bailey, Brockville
Benson Bell, Grande Prairie
Elizabeth Brickenden, Beacons-
field, P.Q.

Paul Buttemer, West Hill
(contrabassoon)

French horn

Duncan Brinsmead, Edmonton, Alta.

Mary Fearon, Edmonton, Alta.

Sandra Horsburgh, Toronto

Christopher Rose, Lethbridge,
Alta.

Trumpet

Sam Cancellara, Toronto

Kevin Gamble, Toronto
(coronet)

Mary Ann Lucas, Toronto

Bryce Walker, Burlington

Trombone

Christopher Buller, Toronto

Gordon Griffen, Toronto

Doug Lavell, Vancouver, B.C.

Tuba

Greg Irvine, Middleton, N.S.

Jane Noyes, Ancaster, Ont.

Harp

Nora Bumanis, Toronto

Jo-Ann Wesbarth, Toronto

Percussion

David Campion, Toronto

Ronald Hesketh, Chilliwak, B.C.

Beverley Johnston, Lachine, P.Q.

Don Philip, Toronto

Orchestra Manager/Librarian

Mary Fearon

Concerto No. 1 in F minor

Weber
(1786-1826)

Allegro
Adagio ma non troppo
Allegretto

Weber wrote a number of works for the clarinet during his short life, all for the clarinet virtuoso Heinrich Baermann. This concerto is a fine example of his efforts, showing off the instrument and the variety of which it is capable in a manner equaled by few composers since.

Daniel Sutherland - clarinet

I N T E R M I S S I O N

Prélude à L'après-midi d'un faune

Debussy
(1862-1918)

Debussy began work on this piece, based on a poem by Mallarmé, in 1892. He had a stage production in mind, for the score as originally announced for performance was titled *Prélude, interlude et paraphrase finale*. The last two sections were evidently not composed. The transcription is not line by line but rather an impression. A simplified program would be: a faun awakens from a dream of two nymphs, one with "eyes cold as tearful spring", the other like "breath in the fire of noon." In a dazzle of light and color, the daydreaming faun indulges in a visionary pursuit for the remembered nymphs. One he manages to capture, but when she escapes his grasp, his fantasy collapses. As twilight gathers, the frustrated faun is drawn toward a vision of Venus on Mount Etna. Debussy's orchestra was a wonder of colour, delicacy, texture...a revelation for its time.

Francesca da Rimini Op. 32

Tchaikovsky
(1840-1893)

The subject of Francesca da Rimini is based on an episode in Dante's Inferno, the Fifth Canto. It prefaces the score: "There is nothing more sad than recalling a happy time in misery, and this your Teacher knows; but if you have such a great desire to learn the first root of our love, I shall do it as one who weeps and tells. We read one day for pleasure of Launcelot, how Love enslaved him. Alone we were, and without any ill intent. Time and again that reading drew our eyes together and drained the color from our faces; but it was only one point that overcame us--when reading of the desired smile being kissed by so great a lover, this one, who will never be parted from me, kissed my wholly trembling mouth. Galeotto was the book, and he who wrote it. That day we read in it no more. While the one spirit thus related, the other so wept that from pity I fainted away, as if I were dying and fell, just as a dead body falls." Tchaikovsky composed the work in 1876 the orchestration taking but 22 days, so fired was he with enthusiasm for it.

Ronald George is in the fourth year of the Bachelor of Music Course in Performance. He is from Vancouver and is a student of Eugene Rittich.

Daniel Sutherland is in the fourth year of the Bachelor of Music Course in Performance. A native of Blind River, Ontario he is a student of Ezra Schabas.

NEXT EVENT: Exchange Concert from the Faculty of Music, McGill University, Saturday, January 21, 1978, MacMillan Theatre, 8:30 p.m.

NEXT UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA ENGAGEMENT: Opera Department Production of Mozart's Don Giovanni - March 3,4,6,7, 1978 at 8 p.m. MacMillan Theatre.